

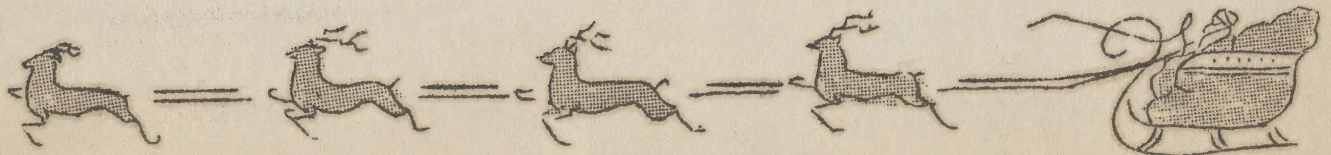
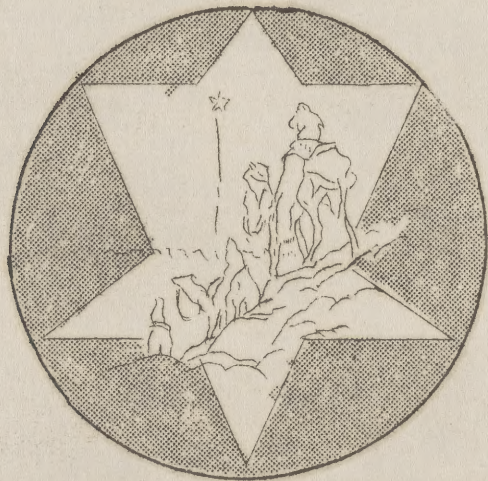
WITH
UNITED
ARTISTS



AROUND THE WORLD



MERRY CHRISTMAS



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MR. KELLY FINDS INDIA

WIDE MARKET FOR FILMS

Mother India enjoys English-speaking pictures.

A wide market for American and British films exists in India, according to Arthur W. Kelly, vice-president of United Artists, in charge of foreign distribution, who has just returned from that country to our Paris office. Mr. Kelly covered 5,000 miles of territory in India, visiting the various branches of our company and inspecting picture houses.

"The demand for English-speaking pictures is increasing," he said, "because in the large Indian cities the majority of the inhabitants know enough English to understand the pictures. American films shown in India have no subtitles."

Another factor which he believes aids in popularizing American films there is what he calls the "psychological law of the attraction of opposites." He said in explanation that whereas Hindus are notorious for their passivity, they greatly admire action in others, and this admiration expresses itself in their liking for American action-pictures.

"The faster the picture, the greater its popularity in India," declared Mr. Kelly. He also pointed out that the Hindus have an extraordinary color sense which enables them to get even more pleasure from musical comedy pictures than European and American audiences. "They seem to be able to imagine all the color in which the black and white print hides and their aesthetic pleasure is doubled due to the sensitivity of their imagination."

Mr. Kelly pointed out that native producers are making at least 100 pictures a year in India and have 30 studios. "These native pictures are made in four different versions because there are four principal languages in India, not including 100 different dialects."

"THE BOWERY" IS B.O. CHAMP

The proof of the picture is in the box-office. And a survey of actual box-office business in all key city spots conducted monthly by Motion Picture Herald shows that "The Bowery" led all other releases of all other companies in gross receipts for the month of October. This impartial estimate places the first 20th Century release at the head of the Herald's Box-Office Champions for October. Wherever box-office reports are published, in fact, "The Bowery" has burst into headlines with startling totals of business done.

ZANUCK SETS PRODUCTION

RECORD IN 20TH CENTURY

With four months of actual production since he joined Joseph M. Schenck in forming 20th Century Pictures, Darryl Zanuck is now "one up" on Hercules and his Seven Labors. Eight pictures have been completed since the cameras started grinding on 20th Century's first picture, "The Bowery" - and the box office returns now coming in from that picture are making history.

Hollywood has had to take its hat off to the little wizard of 20th Century as a result, for the record of eight productions he has achieved in four months' time is without precedent for a new company. The record is the more impressive in view of the fact that Zanuck's labors have been complicated by the necessity of borrowing stars at times when they could be spared by the companies to which they were under contract.

Due to the confidence which those other companies have in the Schenck-Zanuck combine, such stars as Ann Harding, Lee Tracy, Wallace Beery, George Raft, Spencer Tracy, Cary Grant, Jackie Cooper, Boris Karloff, Franchot Tone and other luminaries will be seen gracing this year's program of 20th Century Pictures, in addition to George Arliss, Constance Bennett, Loretta Young, George Bancroft and others the company has under personal contract. Only because of Zanuck's past and present record would such box office names be entrusted to the fortunes of an independent company.

Having made his first eight pictures, Zanuck proposes to concentrate individual attention on the five pictures that remain to be produced this season for United Artists release. First among these is George Arliss in "The House of Rothschild," the cast of which will have more than 80 celebrities. Another forthcoming special will be the Fredric March starring vehicle, "The Affairs of Cellini." Other outstanding productions will be a dramatization of the life of the circus impresario, "The Great Barnum," with Wallace Beery in the title role; Ronald Colman in "Bulldog Drummond Strikes Back"; and a second Arliss film.

The eight completed 20th Century productions are: "The Bowery," "Broadway Thru A Keyhole," "Blood Money," "Advice To The Love-lorn," "Gallant Lady," "Born To Be Bad," "Moulin Rouge" and "Looking for Trouble."

MR. SCHENCK OFF TO EUROPE

Joseph M. Schenck, president of United Artists Corporation and 20th Century Pictures, sailed for Europe Dec. 9 in the S.S. Rex, for a personal observation tour of conditions on the Continent. While abroad, he will confer with Mr. Kelly and with our British producers.

"ROMAN SCANDALS" SKYROCKETS

TO SUCCESS AT WORLD PREMIERE

The world premiere of "Roman Scandals" took place at Grauman's Chinese Theatre in Hollywood on Nov. 27, and if the judgment of the critics is a safe guide, then this Samuel Goldwyn production, starring Eddie Cantor, will skyrocket box office grosses to new and dizzying heights. The following telegram from the coast received at Home Office speaks eloquently for itself:

"Newspapers and trade press termed Scandals opening most brilliant premiere in months and critics unanimous in enthusiastic praise.

"Louella Parsons of Universal Service Syndicate says - what Ziegfeld Follies in its heyday was to Broadway Roman Scandals is to picturegoing public - it is a comedy with a million laughs offered on a platinum studded platter - Cantor has never been funnier - Samuel Goldwyn can take a big bow for this musical comedy.

"Schallert of Los Angeles Times writes - Roman Scandals is superior in departing definitely from previous formulas - there have been few more original dance numbers - nothing lately quite to equal the spectacular finish - it tops any picture of Cantors.

"Eleanor Barnes of Daily News says - Roman Scandals wisely set first nighters in a mood of flourishing good nature - chariot race is spectacle that will go down in cinematic history - Ruth Etting particularly effective - force and majesty about the sumptuous settings.

"Carroll of King Features says - let the good news be told Roman Scandals is a musical hit - it is an extravaganza in Samuel Goldwyns and Eddie Cantors best manner rich in humor overflows with beautiful girls catchy songs and it comes to a climax with a spectacular chariot race that wrenched gasps from hardboiled first night audience - funniest and most entertaining of the Cantor pictures - put this one down on your list - it looks like a long run for the new Chinese bill.

"Morrin of the Record writes - Roman Scandals sets new record in beauty - gorgeous and visually overpowering beyond all description - if Goldwyn managed to stretch a mere million over this eye paralyzing series of scenes he is my undisputed choice for this years all American miracle team - chariot race drew sustained applause from even thrill toughened premiere audience - it is the most blood quickening picture of its type ever made - this years crop of Goldwyn girls are as lovely as last years - Goldwyn reached the ultimate in beauty choruses two years ago - the best he can do now is stay there."

If the above doesn't convince every United Artists legionnaire that "Roman Scandals" is a tremendous attraction par excellence, we give up!

GARY COOPER OPPOSITE
STEN IN "BARBARY COAST"

Samuel Goldwyn announces that he has signed Gary Cooper to co-star with Anna Sten in "Barbary Coast." Seven years ago Goldwyn lifted Cooper from the ranks of the extras to play the male lead opposite Vilma Banky in "The Winning of Barbara Worth." Cooper recently arranged with Paramount to permit him to make one picture a year away from that studio, and his long friendship with Goldwyn resulted in that producer getting his services for the Sten photoplay. Miss Sten just completed "Nana" for Goldwyn as her first American film.

DRINKING LIKE GENTLEMAN

WINS EXTRA FILM CONTRACT

The impending repeal of prohibition in the United States has already influenced the Samuel Goldwyn production of "Nana," the picturized Zola story of the Paris music halls and boulevards in 1870 that introduces the Russian actress, Anna Sten, to the screens of the world.

Miss Sten has her first fracas in the noisy, bawdy Cafe of the Seven Trouts, frequented by the demimonde of the day. Several hundred extras were hired. Their part was to sit around, drinking as naturally and as gracefully as they knew how. They were told to do it as though it weren't a crime. Some were fair; most of them were indifferent. Only one young man stood out. He held his glass easily and airily and he sipped his apertif in a distinguished, worldly manner.

"He drinks like a gentleman!", Mr. Goldwyn exclaimed. "Let's find out about this, for drinking is going to be important."

And so Branch Stephens received a contract from Samuel Goldwyn, out of which the producer hopes a star will be created. Branch comes from Denver. He is a tall, healthy-looking lad of 21, clear-eyed, straight and muscular. He has played small bits in stock and in little theatres. Until Mr. Goldwyn discovered it, Mr. Stephens had no idea that he drank in the Continental manner.

ALL-STAR CAST SURROUNDS

GEORGE ARLISS IN FILM

An all-star supporting cast has been assembled to support George Arliss in his initial production for 20th Century Pictures, "The House of Rothschild," which Al Werker will direct. More than eighty characters appear prominently in the cast, and several of them will be taken from the pages of history. Among these are Napoleon Bonaparte, the Duke of Wellington, Prince Regent of England, Metternich of Austria, Talleyrand of France, as well as the whole Rothschild family.

Loretta Young will play the leading feminine role, with Robert Young (who played in "The Kid From Spain") opposite her. Boris Karloff, Alan Mowbray, Helen Westley, Florence Arliss, Reginald Owen, C. Aubrey Smith, Lumsden Hare, Oscar Apfel, Georges Renavent and Murray Kinnell are others prominently featured. Arliss, himself, will, for the first time, play two roles. He will portray both the patriarch who founded the Rothschild fortunes and Nathan, the eldest son.

Incidentally, a new idea in stage tryouts for screen plays is buzzing in the mind of Darryl Zanuck, and may be tested in connection with the filming of "The House of Rothschild." It has been a regular custom for Arliss to rehearse the casts of his pictures for three weeks prior to the start of shooting. In this way the whole dialogue and action of a film is memorized in advance by the players, just as in a stage play. Zanuck's idea is to complete the full rehearsals and then try the story out at a local theatre before audiences before submitting it to the cameras. With a revolving stage it would be no difficult matter to present virtually all the scenes of the picture in full length.

BEERY WILL STAR IN

"THE GREAT BARNUM"

Wallace Beery has been borrowed from M-G-M to play the title role in the 20th Century production of "The Great Barnum," based on the life of the world-famous circus master. His nomination to bring T.P. Barnum to the screen followed a nationwide canvass of screen fans, in which Beery was the overwhelming favorite of those who wrote in to Darryl Zanuck to express their preference.

WALT DISNEY DENIES HE IS MILLIONAIRE;

CLAIMS FILM PROFIT REPORTS FANTASTIC

In a formal statement Walt Disney, creator of the Mickey Mouse and Silly Symphony subjects, makes it clear that he is not a millionaire and that his sensationally successful "Three Little Pigs" will not gross millions. Disney was actuated to release the statement following the printing of fantastic rumors and conjectures relative to the profits he is supposed to be making on his film cartoons. The following is, according to Disney, a correct picture of the costs and profits of his business:

After 19 weeks of unprecedented popularity, the sensationally successful "Three Little Pigs" has not returned the cost of prints, and Disney's net profit on the picture will not exceed \$25,000 from all world markets over a period of two years. Disney, optimistic, predicts that "Three Little Pigs" will eventually gross \$125,000.

The production costs of a "Mickey Mouse" average about \$18,000; of a "Silly Symphony" about \$20,000. A "Mickey" recovers its original investment in twelve months; a "Silly" generally takes eighteen months to climb out of the "red." Add to production costs the charges of distribution, prints, advertising, foreign duties, etc., and you will understand why "Three Little Pigs" must gross between \$60,000 and \$75,000 in order to break even. The net over this figure does not all go to Disney, of course.

A newspaper comic strip translated into fourteen languages and about three hundred articles licensed to bear the "Mickey Mouse" trade mark, also are a source of profit. It is these side-line profits which have enabled Disney to produce his "Silly Symphonies" in color, build his modern studio, and enlarge his staff three hundred per cent in three years. In spite of this enormous increase in overhead, Disney is still turning out the same number of pictures he did three years ago - twenty-six per year. Therefore, in proportion to their length, Disney creations cost as much to make as the average good feature picture. But they do not command a proportionate rental from exhibitors.

It is widely reported that Disney is a millionaire and that his income last year was \$400,000. That figure represents his gross income; the net income, of course, being far below that luxurious estimate. Start-on the proverbial shoe-string five or six years ago, Disney now has an investment in plant and pictures of \$750,000. This investment has not been returned. Still, that's doing fairly well for a young man of thirty-two years; and his first complaint against circumstances which deny him the merited return on this investment is yet to be heard.

After taking his modest salary of \$200 per week, building a fine home, and buying a good second-hand car, Disney has put every dime of profit back into his business. He is one artist who finds more satisfaction in making good pictures than in accumulating money. Disney says he will continue to sacrifice quick profits for quality, organization, personnel, for everything which makes for better pictures, for a steady growth of his art. He couldn't be happy if he didn't.

20TH CENTURY PICTURES

SIGNS FREDRIC MARCH

Fredric March, famous motion picture star, has signed a long term contract with 20th Century Pictures. His first picture will be "The Affairs of Cellini," based on a combination of Benvenuto Cellini's autobiography and Edwin Justus Mayer's play, "The Firebrand." Bess Meredyth is preparing the script and Gregory LaCava is slated to direct.

Although March had been besieged with offers from all the major producers in Hollywood, following completion of his contract with Paramount, he preferred to sign with the Schenck-Zanuck organization because of that company's policy of making pictures of the big "special" type.

Last season March won the motion picture Academy's award for the best performance of the year with his portrayal in "Dr. Jekyll and Mr. Hyde." Some of his other successes have been in "Manslaughter," "The Sign of The Cross," "Smilin' Thru" and "Design for Living."

EARTHQUAKE ROCKS "ADVICE"

TO LOVELORN" WITH MIRTH

Delicate satire at the expense of the Southern California booster spirit is indulged in at the very outset of "Advice to the Lovelorn," the 20th Century Picture, starring Lee Tracy. The picture opens in a radio station, with one Rufus J. Kluts, President of the All-Year-Round Club of Southern California, declaiming on the glorious advantages of life there as contrasted with the East, with its harsh winters; the Middle West, with its tornadoes; the South, with its hurricanes.

He reaches a rhapsodic crescendo anent sunshine and flowers when an earthquake causes the radio station to sway and shiver like a ship that has struck a rock. The same earthquake arouses Tracy, who plays the part of a newspaper feature writer addicted to acute alcoholism, from a drunken slumber in a Turkish bath.

The hilarious developments from that point on are based on the diabolical punishment meted to Tracy by his managing editor, who demotes him for sleeping through the best story of the year by forcing him to take over the Advice to the Lovelorn column. Its former conductor, a mawkish, tubby little woman, has just resigned to get married. Sally Blane plays the girl Tracy loves, a girl who will not marry him unless he gets out of the newspaper business. Al Werker directed the picture.

COLMAN JOINS 20TH CENTURY;
FIRST STARRING VEHICLE SET

"Bulldog Drummond Strikes Back" is announced as the first story in which Ronald Colman is to be starred by 20th Century Pictures. The author, H.C. McNeile, terms this book the most exciting adventure of them all. This, according to Darryl Zanuck, is to be a picture recounting the further exploits of the delightful adventurer. "Bulldog Drummond," adapted from the novel of the same name, was Ronald Colman's first and greatest talking picture, and set the standard by which spoken films were measured. In this screen reincarnation Colman will take the beloved Drummond through a new maize of hair-raising adventures. Nunnally Johnson has been assigned to make the adaptation. Colman will arrive in Hollywood soon from Java, thus completing a long absence during which he will have circled the globe. During this absence negotiations were completed whereby his contract was transferred from Samuel Goldwyn to 20th Century Pictures.

20TH CENTURY AND GOLDWYN

BUY UNITED ARTISTS STUDIO

Negotiations involving transfer of ownership of the United Artists Studios Corporation, Ltd., with all properties and assets, equally to 20th Century Pictures, headed by Joseph M. Schenck, and Samuel Goldwyn have been announced as completed. The property involved is the United Artists Studios in Hollywood, which cover almost the whole block bounded on the north by Santa Monica Boulevard and extending westward from Formosa Street. It served originally as the site on which Douglas Fairbanks and Mary Pickford, formerly the principal owners, made their great successes in the early years of silent pictures and the succeeding talking picture era. Known originally as the Pickford-Fairbanks studio, this historic site became the United Artists Studios when Joseph M. Schenck joined the company as president. Later Samuel Goldwyn aligned his forces and became a strong factor in the present organization.

"THE NIGHT BEFORE CHRISTMAS"

INSPIRED BY IMMORTAL POEM

Walt Disney's latest Silly Symphony production for United Artists release is "The Night Before Christmas," which continues the holiday series of short subjects started by Disney last year with his "Santa's Workshop" and "Mickey's Good Deed." Inspired by Clement C. Moore's immortal poem, "A Visit From St. Nicholas," and produced in Technicolor, "The Night Before Christmas" appeals not only to children, but to parents and other grown-ups as well. Done with all the technical perfection that has been reached in the Disney studios, it depicts the visit of Santa Claus to a household containing many happy children. What happens after Santa comes down the chimney, makes the story. The toys come to life and aid the good Saint in the trimming of the tree. The ornaments are shot on the tree by toy cannons manned by toy soldiers, and an airplane circles the tree, laying down a "smoke screen" that proves to be the glittering tinsel so necessary in Yuletide decorations. A toy zeppelin finishes the job by "bombing" the star on the top of the tree.

"ROMAN SCANDALS" TRADESHOWINGS

Eddie Cantor in "Roman Scandals," his latest screen musical comedy for Samuel Goldwyn, was shown to the trade and to the press in every city throughout the United States at special invitational showings on December 12. In New York it was screened at the Astor Theatre. More than a thousand exhibitors, newspaper and magazine representatives had a hilarious time at this preview of Eddie's adventures among the slave girls, the lions and the Caesars, ending with his thundering chariot chase to the sea.

LECTURES ON "HENRY VIII"

Mrs. Samuel Scott, former lecturer for the Theatre Guild, is giving a series of talks throughout the country on "The Private Life of Henry VIII." She recently concluded a series of lectures on the talking screen version of Eugene O'Neill's "Emperor Jones." Her first discussion of "Henry VIII" took place in New York City at Christodora House under the auspices of Mrs. Richard Mansfield, widow of the famous tragedian.

STUDIO SNAPSHOTS

In publicizing and selling the second George Arliss production, do not use the title, "Red Tape" or "Sentenced," since the title may be changed. Call it the 2nd Arliss film.

Samuel Goldwyn has given Willard Mack a three-year supervisor-director-writer contract. Mack, who is preparing the script of "Barbary Coast," will probably direct this picture.

Russ Columbo, nationally popular radio crooner, who made his film debut in "Broadway Thru A Keyhole," has been added to the cast of the Constance Bennett production, "Moulin Rouge."

Oscar Strauss, famous Viennese composer of "The Chocolate Soldier" and other light operas, has written the music for the new B&D picture, "The Queen," co-starring Anna Neagle and Fernand Graavey. The story is a satirical romance set in a mythical kingdom. Herbert Wilcox is directing from the scenario by Samson Raphaelson.

Shades of Beethoven, Schubert and Mozart! Jimmy Durante, who heads an all-star cast in the Reliance picture, "Palooka," has composed an unfinished symphony, which he will sing in the picture. It is called "Inka Dinka Doo." The "Schnozzola" challenges musical authorities to prove to him that a symphony shouldn't be sung as well as played. He insists that picture audiences will understand his "Inka Dinka Doo" better than they do the symphonies of the masters. (Note: the title is now "Palooka.")

The final title of the picture formerly called "Trouble Shooter" is "Looking for Trouble."

Franklyn Underwood, formerly in the motion picture department of the Century Play Company, has been appointed eastern story editor for 20th Century Pictures, with headquarters in New York City. He will work in close association with Howard Smith, story editor, whose office is in Hollywood.

"EMPEROR JONES" BASIS FOR
NATIONWIDE SCHOOL CONTEST

"Emperor Jones" is the first photoplay to be made a part of the English curriculum in high schools in the United States. It has been selected by the National Council of Teachers of English, who have prepared a lesson text in connection with the picture for 23,000 high schools throughout the United States. All students between the ages of 15 and graduation age enrolled in senior English classes will be given an opportunity to enter a contest for the best criticism of the photoplay. As United Artists contribution to this interesting experiment, 200 autographed copies of DuBose Heyward's screen adaptation are offered as awards. The competition closed on December 15, 1933.

SOUTH WELCOMES "EMPEROR
JONES": LAUDS ROBESON

Contrary to all expectations, "Emperor Jones" is going over big in many southern key cities. It was felt when the picture was filmed that a great portion of the southern area would have to be discounted almost entirely as far as sales possibilities were concerned. Instead, southern critics have lauded the production and crowds of picturegoers have patronized it. The Miami Daily News, Florida, gave "Emperor Jones" four stars, the highest critical rating. The Atlanta Constitution, Georgia, said: "Paul Robeson gives a performance that should make him a formidable contender for the Academy award for the finest individual piece of work of 1933."

20TH CENTURY PICTURES
RING BOX OFFICE BELL

With four productions now in circulation, 20th Century Pictures is rapidly establishing a tradition as a dependable source of supply for good pictures. "The Bowery" continues its record-smashing career in all corners of the country. "Broadway Thru A Keyhole" is piling up unusual grosses too. "Blood Money" is attracting the large following of George Bancroft fans. "Advice to The Lovelorn" - the latest to be released - is another box office winner. And the best are yet to come!

MICKEY MOUSE ACCOMPANIES FRENCH

CRITICS ON AIR FLIGHT TO LONDON

A showmanlike triple play -- to borrow a baseball phrase -- involving our Paris and London offices as well as the London Film studios, was responsible for a fine publicity scoop that has helped cement the bonds of good will between United Artists and the French and English press.

Following the success of "The Private Life of Henry VIII" in Paris, it was arranged for a group of fifteen French film critics to fly over to London and watch the filming of "Catherine the Great" at the London Film studios. The newspaper folks were chaperoned by Curtis Melnitz, our Paris exploitation manager, who proved he knows his publicity onions by including in the party a large-size model of Mickey Mouse. Mickey was listed as a regular passenger, occupied a special reserved seat in the airplane, was photographed, and attended all the functions.

At the studios the French delegation watched Douglas Fairbanks, Jr., and Elizabeth Bergner go through their motion picture paces, and met the various members of the cast. In the evening they attended a banquet at the Savoy Hotel, where they fraternized with representatives of the London press.

The next day a luncheon was tendered the visitors at which Charles Laughton and his wife, Elsa Lanchester, were the guests of honor. Amid booming flashlights, Mickey Mouse was photographed congratulating the stars of "Henry VIII." In the afternoon the group returned by plane to Paris.

This is the first time that such a stunt was pulled by a motion picture company, and the resultant columns of publicity indicate that the French press appreciated the beau geste of United Artists. We heartily congratulate all the people whose teamwork made possible the success of this unique publicity idea.

"HENRY VIII" REVIVING

INTEREST IN MOVIES

Elsie Finn, noted motion picture critic on the Philadelphia Record, pointed out in her recent column that "The Private Life of Henry VIII," now in its third week at the local Aldine Theatre, was highly instrumental in bringing picture fans back into the theatres. "In 1928 a hundred million people went to the movies each week," said Miss Finn. "During the past three years the average has dropped to 60,000,000. The lost 40,000,000 are being gradually coaxed back to the picture theatres. 'Henry VIII' attracted many who haven't been to the movies for many months."

BRAZIL AGOG OVER

"SAMARANG" CAMPAIGN

Combining the best features of the publicity suggestions offered in the press book and the special campaign used in New York, Enrique Baez, general manager in Brazil, ushered in "Samarang" at the Gloria Theatre, Rio de Janeiro, on November 9, with a fanfare of exploitation that set the town by the ears.

From the press book, Baez got the idea of distributing a "Java-knees" novelty card picturing a pretty native girl in abbreviated costume. You blow the grass skirt and - learn about "Samarang"! Ten thousand cards, with theatre imprint on the back, were distributed, and almost started a riot! Another novelty attention-getter was the Samarang love pearl - an imitation pearl attached to a card that explained it would bring luck in love. It was distributed in a small envelop, and carried no identifying copy - strictly a teaser throwaway.

But the highspot of Baez's campaign was the Samarang Club ("Permit Us to Strip to the Waist") which, through special letterheads and envelops, preached the doctrine that sun-browned bodies mean healthy bodies, and urged the natives to "Be a Samarang and take a short cut to health."

Is it just a coincidence that Mr. Baez is now on his way to New York for a visit, or did he think it advisable to get out of town until the excitement died down? Anyway, "Samarang" is enjoying a record-breaking run.

SCOTCH SHOWMANSHIP

The head of a well known Glasgow (Scotland) firm of building contractors is the latest victim of the "Three Little Pigs" craze. Inspired by the wisdom exhibited by the third little pig, who built his house of bricks, this business man hit upon an ingenious advertising idea. He purchased 100 records of the "Who's Afraid of the Big, Bad Wolf?" song, and distributed them to architects in Glasgow along with advertising literature, which exhorts the recipients to follow the wise little pig's example and to build of brick - preferably the kind of brick handled by his firm! In biblical days, the admonition was, "Go to the ant, thou sluggard, consider her ways and be wise." The twentieth century advice is to learn from the pig!

LATEST MICKEY FILM, "THE PET
STORE," BURLESQUES "KING KONG"

Walt Disney again draws liberally from his inexhaustible store of gags for the newest Mickey Mouse picture, "The Pet Store." Mickey's latest adventure takes him into a pet store. The proprietor leaves Mickey in charge, feeling that nothing can happen in his absence, and all does go well until Bimbo, the movie Gorilla, who imitates everything he sees, finds a picture of King Kong. Bimbo thereupon seizes Minnie and takes her to a high tower made of a pile of bird seed boxes.

In this scene in which Mickey and the birds rescue Minnie, Disney re-enacts the famous Empire State Building sequence in which the airplanes bombard the gorilla. How Disney has Mickey save Minnie has been described as one of his funniest cartoon comedy sequences. The entire musical score of "The Pet Store" was written by Leigh Harline, musical director of the Disney studios.

BIG BAD WOLF KEEPS

KIDDIES OUT LATE

Martin Burnett, manager of Loew's Theatre in Dayton, Ohio, played the part of a hero in finding three children missing from 2:30 in the afternoon until after 10:00 at night. The children's father, almost ready to notify the police, remembered hearing them saying something about wanting to see "Three Little Pigs." He called Burnett, who found the youngsters just before closing time - still sitting in the front row where they had been since 2:30 in the afternoon, having stayed for five shows.

WELLS TO WRITE ORIGINAL

STORY FOR LONDON FILMS

H.G. Wells, world famous author, has agreed to write a story to be produced by Alexander Korda, production head of London Films. The Wells story will deal with the future of the world, and while inspired by his latest book, "The Shape of Things to Come," it will be completely new in both treatment and narrative. The noted British writer has always taken the keenest interest in films as a medium for advancing his ideas, and has written at least one novel in the form of a scenario. He is now studying the technique of photoplay making at the London Films studios.

"LITTLE RED RIDING HOOD" WILL SHOW

FURTHER ADVENTURES OF PIGS AND WOLF

The Three Little Pigs and the Big Bad Wolf will return to the screen in a new Silly Symphony. Walt Disney has just informed the Home Office that while he will not build an entire series of pictures around the pig and wolf characters, he has struck upon an idea to continue their adventures in a Silly Symphony ideally suited to their particular talents.

The screen cartoonist intends to bring them back in the story of Little Red Riding Hood, who meets the Big Bad Wolf on the way to visit her grandmother in the woods. The Three Little Pigs will be introduced as friends of Red Riding Hood. She has to pass their house to get to the home of her grandmother. The practical little pig warns her to beware of the Big Bad Wolf, but the other two little pigs laugh and tell her not to be afraid, that the wolf is a big sissy.

The Three Little Pigs and Red Riding Hood meet the Big Bad Wolf in the woods, and two of the pigs turn tail and run back to their home, leaving Little Red Riding Hood at the mercy of the wolf. The little girl escapes, but the rest of the original story is carried out with the wolf dressed in the grandmother's night clothes in bed at the old lady's house.

The two little pigs have arrived at their brother's house and dived under the bed to hide, while the practical little brother goes to the rescue of Little Red Riding Hood. After all is safe, and the Big Bad Wolf has gone howling over the hill, the two little lazy brothers come dancing back. They sing their song while Red Riding Hood plays the organ as the brave little brother pumps it. Disney's musical staff is already at work on a score for the new picture, and if the songs fit they will be used in the same manner to enhance the action, as was "Who's Afraid of The Big Bad Wolf?" in "Three Little Pigs."

"THREE LITTLE PIGS" CONTEST

(Suggested in Oct. 31 issue "Variety")

Good contest idea where "Three Little Pigs" has become almost a disease is to offer tickets for the best last lines to the catchy little song. As a sample, college boys are lastlining it, 'Why don't you come up sometime?' Plenty of room for imagination, and some clever bits can be expected. Where the song is popular, the newspaper will be glad to tie in, because it will appeal to readers, and it can be touted like a feature, particularly on re-books. Different from the old limerick idea, and with a stronger appeal.

DEPARTMENT STORES PLANNING

DISNEY-CHRISTMAS CAMPAIGNS

Exhibitors throughout the United States are now busily engaged in preparing their Christmas department store tieups in conjunction with both the Mickey Mouse and Silly Symphony short features. A great many department stores are building their entire holiday campaign around these Walt Disney subjects, using Mickey as a central theme for their advertising and window displays.

In New York City the Bloomingdale department store is preparing an especially pretentious display which will include considerable cut-outs and figures of Mickey Mouse and the Silly Symphony subjects. In many stores, it is claimed, Mickey is scheduled to supplant Santa Claus. Cut-outs and animated papier mache figures of Mickey, Minnie, Pluto, Horace Horsecollar, Clarabelle Cow and the Goof, will also play an important part in the holiday program.

Two of the Silly Symphonies provide the basis of other Christmas campaigns. Last year's subject, "Santa's Workshop", is offering many unusual possibilities for tieups between theatres and department stores. This year's Christmas Silly Symphony, "The Night Before Christmas", is even better.

PICTURE CRITIC STARTS ARGUMENT

ON RELATIVE MERITS OF "SILLIES"

W. Ward Marsh, motion picture critic on the Cleveland Plain Dealer, started a controversy in his daily column as to which of the Silly Symphonies, "Three Little Pigs" or "Lullaby Land," was the better short subject. His last paragraph in the Plain Dealer read: "Now if I can get the Allen Theatre to show you also 'Lullaby Land' (Three Pigs now at the house), the possibilities of a hot argument will be completed!" And as a result the Allen Theatre also booked "Lullaby Land" and is now offering on one program "Three Little Pigs" and "Lullaby Land," with the feature attraction being "The Private Life of Henry VIII" - a 100 per cent United Artists program.

"HENRY VIII" AND FRENCH "PIGS"

GIVE GLOBE THEATRE RECORD GROSS

A highly successful dual program, consisting of "The Private Life of Henry VIII" and the French version of "Three Little Pigs" made its Broadway debut at the Globe Theatre on November 13, and has been packing them in to record gross houses ever since. Scheduled for only one week, this powerful box office combination will stay at least four.

Presented on Broadway as an experiment, "Les Trois Petits Cochons" was voted even funnier than the original English version of "Three Little Pigs." A representative group of French officials, headed by the French Consul General, saw this short on the opening day, and left the theatre delightedly singing, "Qui craint le grand mechant loup?"

As previously announced, Disney is now making French and Spanish versions of the Silly Symphonies, beginning with "Three Little Pigs."

"THREE LITTLE PIGS"

CAPTIVATES ENGLAND

"Three Little Pigs" is sweeping England off its feet in the same manner in which it has captivated the United States. The short feature in Technicolor has inspired a four-column cartoon by Strube in the London Daily Express, which has a circulation of over 2,000,000. In the drawing, the three little pigs, labelled Confidence, Recovery and Hope, are shown doing their dance and singing the theme song, "Who's Afraid of the Big Bad Wolf?" The wolf, symbolizing Slump is, meanwhile, stealing away with his tail between his legs.

Our London office reports that orchestras all over the country are playing the music, and the song is heard nightly over the radio networks.

HAPPY BIRTHDAY!

Walt Disney celebrated his thirty-second birthday on December 5. Here's another opportunity to hit the papers with some timely articles on his remarkable career. Use the photographs we recently sent you, both of Disney and his wife.

EXPLOITATION HINTS

"Broadway Thru A Keyhole" was exploited in Syracuse, New York, via a tieup with a local department store, which took large-size ads in newspapers to advertise a special two-day "Keyhole Sale." Every person who bought something during this sale was given a key with a card attached to it. Copy on the card read: "After shopping at Hunter's, take this key to the lobby of Loew's Theatre. If this key opens the door located at Loew's, you will receive a guest ticket admitting you to see 'Broadway Thru A Keyhole'." The store's newspaper ads, carrying generous copy mentioning the picture, were blown up to half-sheet size and tacked up in prominent spots throughout the city.

An identification contest was one of the stunts used to put over "The Bowery" in Dayton, Ohio. Local newspaper, Dayton Journal, ran identification stunt for four days before the opening of the picture. Each day a prominent citizen's picture, embellished with a derby and a mustache, appeared in the newspaper. To the persons guessing whose picture it was, cash prizes and tickets were awarded. The newspaper played up the contest each day with a new picture and a story always mentioning the picture and theatre.

SEVEN NOTED ARTISTS TO

DO "GALLANT LADY" ADS

Seven popular and internationally known artists, Diego Rivera, McLelland Barclay, Howard Chandler Christy, James Montgomery Flagg, Bradshaw Crandall, Henry C. Raleigh and Hayden Hayden, attended a private showing of "Gallant Lady," the 20th Century production starring Ann Harding with Clive Brook and Otto Kruger. After the screening each of the above artists agreed to contribute an illustration which in his conception would be the best means of advertising the feature "Gallant Lady." These illustrations will be used by the United Artists organization for a nationwide newspaper campaign in connection with the showing of the picture in key cities throughout the country.

BOOK NOTE

The Macmillan Company - book publishers - have just issued a book called, "How to Appreciate Motion Pictures," by Edgar Dale, which contains a section (see page 53) on "The Making of Animated Cartoons," illustrated with stills from "Three Little Pigs." The Macmillan Company has agencies in London, Bombay, Calcutta, Melbourne and Madras.

"SORRELL AND SON" SCORES

IN LONDON TRADESHOWING

Two reports have just reached Home Office regarding the entertainment value and box office potentialities of "Sorrell and Son," the British and Dominions production, which was trade-shown in London recently. Mr. Kelly cabled as follows:

"Consider it every bit as good as silent version. All characters are excellent. Believe that good advertising campaign behind this picture should do big business."

Considering that the silent version of "Sorrell and Son" was a smash hit and grossed more than a million dollars in the United States alone, Mr. Kelly's pronouncement is the greatest possible recommendation he could have given the talking version.

The other opinion on the film was expressed by Charman, London representative of the "Motion Picture Herald," who cabled his publication the following review:

"'Sorrell and Son' received a rapturous reception at London preview. Here is a picture that is grand entertainment with exceptionally powerful emotional appeal. Could have heard a pin drop during the long sequences at the preview. Directed with fine restraint by Jack Raymond and tells story in arresting manner. H.B. Warner turns in a remarkable performance as Sorrell; a far advance on his acting in the silent version. Equally fine playing from Hugh Williams as the son and other principals. It is beautifully mounted with vivid realistic backgrounds. Another picture to enhance the reputation of British production in the United States."

In other words, you have another great piece of film merchandise in "Sorrell and Son," and with the proper showmanship behind it, it will equal, if not surpass, the box office records established by its silent predecessor. By proper showmanship, we mean the same kind of intelligent and intensive effort that you are giving to "The Private Life of Henry VIII."

England has already started preparing an extensive campaign, and the Home Office will map one out as soon as a print arrives. Both campaigns will be made available to all foreign offices, so that you will have plenty of exploitation ideas and material to work with and to enable you to give the picture the right kind of a send-off in all your key centres.

Meanwhile, start your advance publicity blast in the trade-papers, so that your exhibitors will know that there is another BIG United Artists picture coming!



From our aerie atop the 12th floor of 729 - 7th Avenue, where we sit amidst the cloistered silence (?) of our sanctum sanctorum, bounded on the left by an unpicturesque view of New York's skyline and hounded on the right by the ubiquitous Miss Gillis, we can look out and, on a clear day, almost see the end of the depression. To us, Depression, appears as a fabled dragon, mortally wounded by the heroic St. George, who symbolizes the Foreign Legion of United Artists.

Lest you jump to the conclusion that your Editor is suffering from an optical illusion, we hasten to assure you that the "vision" we see, while fanciful, has a substantial basis in fact - the concrete evidence of the showmanship efforts of our foreign offices.

Take England, for example. Murray Silverstone, generalissimo of the U.A. forces, has as powerful an aggregation of salesmen and publicists as you will find anywhere in the entire industry. The result is that the whole territory is U.A.-conscious. Business is booming, with "The Kid From Spain" and "The Private Life of Henry VIII" heading the box office parade. The latter picture, now in its seventh S.R.O. week at the Leicester Square Theatre, London, had an opening that would make Grauman in Hollywood and Roxy in New York turn green with envy. And that's the point: aggressive exploitation and persistent publicity are the responsible factors.

Much of the credit belongs to Robb Lawson, publicity director, and his able staff. The volume of clippings that we receive every week from London testifies to their indefatigable efforts. And Lawson isn't satisfied to do just the routine publicity. He is always looking to do the out-of-the-ordinary, the spectacular. Among his outstanding feats during the past few months

must be listed (a) the two-page spread in color of "Birds in The Spring" in the London "Sketch"; (b) the autobiographical story by Samuel Goldwyn entitled "The Golden Stars of Hollywood," which ran in six installments in "News of The World," a newspaper with a circulation of 3,500,000; (c) the campaign on "Henry VIII," particularly the alert way in which he capitalized on the art controversy that arose; (d) the campaign on Mickey Mouse's 5th birthday, which was celebrated during the entire week of Oct. 1.

Lawson isn't resting on his laurels. He recently effected a national Mickey Mouse Puzzle Contest tieup, and he is planning another color spread in the "Sketch" on "Father Noah's Ark."

In France, managing director J.A. Koerpel, a showman to his fingertips, has been making things hum ever since he took charge. With Mr. Kelly, he has been out in the field lining up new distributors for our product in the Central European countries. Back in Paris, his publicity-exploitation staff, under the direction of Messrs. Leclere and Melnitz, have been batting 1000 per cent with their swell campaigns on "Henry VIII" and "Emperor Jones"; the Mickey Mouse birthday celebration, which was observed with a special performance for orphan children under the sponsorship of one of the popular Paris newspapers, "Intransigeant"; and the stunt with the French critics, which is described in detail on another page.

Incidentally, "Emperor Jones" is establishing a new high for receipts and attendance at the Raspail Theatre, Paris, surpassing the records set by Mae West in "She Done Him Wrong" which ran previously in this house. While at the Lord Byron Theatre, "Henry VIII" is still packing them in, in the eleventh week of its run!

Confidentially speaking, we hear that the Paris office is trying to obtain a Legion of Honor decoration for Walt Disney!

"Including the Scandinavian." That phrase applies to U.A. managers as well as to world copyrights. It is particularly true of Harold Astrom in Sweden, William Jensen in Denmark and G.W. Boo in Norway.

Following the lead set by Paris and London, Mr. Astrom gave "Henry VIII" a "Hollywood opening" at the China Theatre, Stockholm, in the presence of members of the Royal Family, the British and American ambassadors and a host of society notables. And never in local history did a picture get such rave reviews! Of course, it's doing a sensational business! Mr. Astrom's relations with the press must be very cordial, indeed, because when Mr. Koerpel recently visited the Stockholm office, the newspapers interviewed him on United Artists product and plans, and spread his remarks all over the front pages.

Mr. Jensen's success with "Henry VIII" at the Grand Theatre, Copenhagen, following a great campaign and a grand premiere, has been

equally triumphant. And at the Metropol Theatre, "Three Little Pigs" is creating as much excitement as in other parts of the world. In fact, this Disney cartoon was signally honored, when the government radio network broadcast the picture - an event which happens only two or three times a year.

As for Mr. Boo, although we seldom hear from him directly, we know that he is very much on the job, and he recently advised us that he effected a Mickey Mouse Puzzle Contest tieup with one of the most popular newspapers in Oslo. (Note to Mr. Boo: Please write us more often.)

Congratulations to L.C. Barnstijn, manager in Holland, for the dandy booklet on "The Kid From Spain." If that's a sample of what you can do, Mr. Barnstijn, then for the love of United Artists, send in more material.

We take our hat off to Eduardo Gurt, manager in Spain, for being not only one of the most publicity-conscious showmen in United Artists, but for holding the speed record when it comes to getting material into his local newspapers and magazines. Mr. Gurt is the fastest man we have in the foreign department - a unique distinction. Time and again he has been first in planting publicity material sent out from Home Office. In one case, an article published in a New York magazine at the beginning of the month was reprinted in a Barcelona publication at the end of the same month! In our next issue, when we analyze the efforts of our offices in regard to the Mickey Mouse Puzzle Contest, you will hear about the marvelous results Mr. Gurt achieved in that connection.

They've got a great system in Italy - Mussolini looks after the laws and Luporini takes care of the box offices - and both are doing a fine job. At any rate, judging from the tremendous quantity of clippings Mario Luporini, U.A. distributor, sends in regularly, the Italian population is learning more about United Artists pictures than about Fascism. If Mussolini ever starts to check up, there will be a Roman Scandal!

On the other side of the world, in the land known as "down under," Cecil Marks, managing director, and his Australasian legionnaires have spread United Artists all over the map in a big, successful way. Every medium of exploitation is used by our kangaroo showmen, particularly the radio. That's because Vaughan Marshall, publicity director, is a crooner par excellence, when it comes to crooning about the merits of our pictures. In fact, Vaughan has been so busy lately telling the palpitating public about our pre-eminent product that we haven't heard from him directly. Note to Mr. Marks: everybody at Home Office commented on the special

letterheads and envelopes you used in your "Kid From Spain" campaign. Very striking!

A special word of appreciation to Bernie Allen, manager in New Zealand, who preaches showmanship to his exhibitors via effective sales letters, and practices what he preaches!

If any one deserves a laurel wreath for dogged courage and perseverance in the face of terrific obstacles, it is Henry Weiner, manager in Cuba. Despite political convulsions and internal revolutions that have torn the country asunder, Mr. Weiner - like Old Man River - keeps rolling along, persistently keeping United Artists in the headlines. He was the first to engineer an award for Disney, and he was among the first to effect the Mickey Mouse Puzzle Contest tieup. And some of his exploitation stunts were knockouts! We hereby nominate Henry Weiner as the outstanding hero of 1933!

We were both right and wrong about Guy Morgan, general manager in Argentina, who has been visiting Home Office during the past few weeks. From pictures we had seen of him, we thought he looked like the late Fatty Arbuckle. He doesn't - looks more like a handsome leading man. But we're right in thinking he's a great Guy! Among other things, he told us that Argentine picturegoers have the true Latin temperament - if they don't like a picture they show their displeasure by tearing up the seats and throwing things at the screen. He admitted, however, that United Artists pictures have a very soothing effect on them. We congratulated him on his success in obtaining an award for Disney and in effecting so many tieups on the Mickey Mouse Puzzle Contest, but with characteristic modesty he passed the credit along to other members of his organization. Guy sailed for Buenos Aires Dec. 16, and we were genuinely sorry to see him go. Bon voyage, Guy, and keep up the great work!

Another South American visitor we had the pleasure of meeting was Enrique Baez, general manager in Brazil. Having seen him we know now why Old Man Depression took such an awful beating in Brazil. "Ricky" is over six feet of solid bone and muscle and would make a swell football player. And he has as many exploitation ideas as a dog has fleas. Furthermore, we have met few men who were so receptive to suggestions, so open-minded about adapting American stunts to his territory. His recent "Samarang" campaign, described on another page, is a typical example of his aggressive work. And we know for a fact that Brazil is so Mickey Mouse-conscious that if Disney ever went down there, the citizens would elect him president! (Note to "Ricky": if you go through with that "slave market" stunt for "Roman Scandals" and they put you in jail, we promise to bail you out.)

Still a third visiting foreigner was Walter Gould, general manager in Mexico. Walter has solved the problem of perpetual motion - he is always on the go. He rushed in to say "hello" and almost in the same breath said "goodbye," and was off to help Lester Sussman open our new office in Puerto Rico. However, he is returning next week, and if we can make him stand still long enough, we will put him through an editorial "third degree." Meanwhile his staff in Mexico City, under the watchful eye of Sam Seidelman, is hitting on all eight cylinders. Mexico has the best house organ in the foreign field. It is distributed to exhibitors, tradepapers, newspapers and fan magazines, and is unquestionably an important sales help. We hope to get enough copies soon to send a sample to every foreign office. Our heartiest congratulations to Raul Alegrett, the able and energetic publicity man down there, who edits the bulletin.

Lots of excitement in the Canal Zone territory, where the Mickey Mouse Puzzle Contest is catching on like wildfire. Looks like Harold Sugarman, manager, is out to win first place with a record number of contest tieups. The more, the merrier, Harold! And to Manny Silverstone, who is on his way to New York from that office, we offer a hearty, "Welcome home!"

"In United Artists We Trust." That line was included in a letter we recently received from Jacob Krisel, brother of Alex Krisel, our distributor in China. We quote it because we know that it sincerely reflects the sentiments of both those gentlemen. The campaigns we have received from that territory during the past year are an effective testimonial to the showmanship of Alex Krisel. Jacob, who recently went out there, should be a tower of strength, and we confidently expect that United Artists will enjoy a banner year in China in 1934.

They say the Japanese are great baseball fans, so our legionnaires in that corner of the globe will understand what we mean when we say they made a home run in publicity, advertising and exploitation during the past twelve months. We salute Earl Kramer, general manager, and his staff, for their distinguished service.

No review would be complete without mention of the good work that Messrs. O'Connor, Lowe and Lewis are doing in India, Max Baker in Singapore, Slem Samuels in Java, and Eddie Ugast in the Philippine Islands. But they are shy about writing and telling us about it. Come, gentlemen, stop hiding your light behind a bushel!

To all our readers: A Merry Christmas And A Happy New Year!

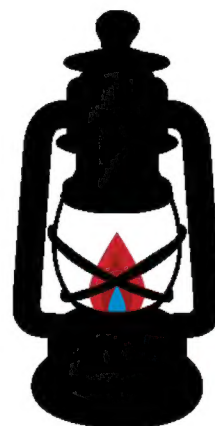
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